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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME VI

NEW YORK, SEPTEMBER, 1911

NUMBER 9

AUTUMN LOAN EXHIBITIONS

THE collection of early New York, New Jersey, and Southern silver which has been brought together and lent to the Museum by the Society of Colonial Dames of the State of New York, will be opened in October, when there will be exhibited, also, a collection of paintings by Copley, Blackburn, and Smybert, which have been lent by their owners for this occasion.

The collection of silver is exhibited at this time as a companion to a large collection now on view at the Museum of Fine Arts, Boston, where the examples shown comprise only the work of New England silversmiths. Through these two exhibitions the respective quality and extent of the silversmith's art in America, one of the few in which the artistic capacity of our early artisans found opportunity to display itself, may clearly be seen. Those who are able to contrast the work shown in the two exhibitions will see that Massachusetts and the New England states easily took the ascendancy in matters artistic as well as in some other matters, a conclusion which is not flattering to local pride, but the lesson is a valuable one, and it is hoped that the New York exhibition may add something to our very slight knowledge of the history of this early art, a history which has been delayed in the writing far longer than that of our formidable rivals.

It seems particularly fitting that the churches should co-operate with the Museum in this matter since both institutions in their respective ways are concerned in

the education of the people, and the great educational value of this exhibition should appeal strongly to every one.

It is a great misfortune that any of the early plate should have been lost, and it makes all that has been preserved of greater interest and value. It is so closely associated with the early history of the towns in which it lies that it virtually forms a page in the history of the whole country; many of the persons who gave the silver to the early churches, and the craftsmen who made it, were of far more than local note. The fact that most of this early plate is of Colonial make will prove a testimony to the surprising extent to which wrought silver was in demand in Colonial days.

Most of the churches are, of course, keenly aware of the historic value of their early silver services and take care to protect them properly, but many complete services have been destroyed by fire, stolen, or even melted up to make new services.

Many churches of the city and state of New York have contributed to the exhibition, the entire collection of Trinity Parish forming a generous part of the loan. New Jersey silver will be represented by thirty pieces from the churches at Swedesboro, Connecticut Farms Union, Readington, Rahway, Jersey City, Deerfield, Trenton, and Perth Amboy; Virginia, by loans from Bruton Church, Williamsburg; Delaware, by loans from Wilmington, Lewistown, and Dover; and Kentucky, by the silver belonging to the First Presbyterian Church, Frankfort. Several private collectors, also, have generously lent their early examples of domestic silver.

The chief interest in the collection will center in the plate of individual pattern belonging to the early Dutch and Swedish churches of New York, New Jersey, and Delaware. The so-called "Sick Set" of the church at Perth Amboy, dating from 1611, the 1661 "Jamestown Set" of the Bruton Parish Church, and eleven pieces of pewter which formed the communion service of the Deerfield, New Jersey, church, whose pastor, the Reverend John Brainerd, was a missionary to the Indians, will be among the pieces that will merit special attention.

A catalogue will be published to accompany the exhibition containing an introduction by Mr. R. T. Haines Halsey, dealing chiefly with the early New York silversmiths, about whom little has been previously written.

THE MUSEUM AND THE SCHOOLS

THIS season of the year, when the public schools of the city are resuming their work, leads the Museum to renew its statement with regard to its wish to be of service to those teachers and pupils who may desire its coöperation. The subject of the important part which museums of art should play in the school life of a community is one which has come to be fully understood during the past five years, and it is safe to say that there is not a museum in the country, either of art or of science, which does not offer every inducement to the teacher to make use of its collections. In all cases the offer has been cordially accepted until now museums everywhere are gathering the teachers and children into their galleries for recreation and instruction.

What the Metropolitan Museum is prepared to do has been explained in the Bulletin on several occasions as well as verbally to the principals and teachers of the schools. It is with gratification that we are now enabled to record the important step recently taken by the Board of Education in the appointment of one of its teachers of art, James P. Haney, to investigate the feasibility of coöperation with the Museum and then to recommend an experiment to show the utility and effect of such coöperation.

A PAINTING RECENTLY LENT

MR. J. Pierpont Morgan has lent to the Museum a picture, *The Nativity* by Jacques Daret. This work is the subject of an article in the *Burlington Magazine*, by Georges H. de Loo, who recognized it as one of the paintings done by Daret in 1434 for Jean du Clerg, Abbot of St. Vaast at Arras, for the reredos of the Lady Chapel in that church, described by Don Antoine de la Taverne, Grand Provost of the Abbey at that time. Of these paintings, the Visitation and Adoration of the Magi are in the Kaiser Friedrich Museum at Berlin, and the Presentation in the Temple is in the collection of Mr. Tuck in Paris. There is no doubt but that Mr. Morgan's painting is *The Nativity* which is mentioned by the old commentator as the fourth of the series. Mr. de Loo compares this picture to the *Nativity* by the Master of Flémalle in the Dijon Museum, pointing out that it is obviously founded on the Dijon painting and from this circumstance he is enabled to bring a strong confirmation to his theory enunciated in 1909, that the Master of Flémalle is none other than Robert Campin, who was the teacher of Jacques Daret, a theory which is now pretty generally accepted. For years the personality of the Master of Flémalle, so called from the altarpiece now in the Frankfurt Museum, which came from the Abbey of Flémalle, has been a much discussed question among art historians. He has been considered by some as identical with Daret. A comparison of Mr. Morgan's picture with the *Virgin of Salamanca*, by the Master of Flémalle, acquired by the Museum in 1905 and exhibited in Gallery 34, where the Daret also hangs, will show what similarity of technique and of types there is between the two painters. Thanks to Mr. de Loo's efforts and learning, the point is now decided. The Museum is to be congratulated on the opportunity of showing a picture of such prime importance to the history of early Flemish painting.

The arrangement of *The Nativity* is as follows: The Madonna kneels in adoration before the child who lies on the ground.